

VISIT...

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Bryan Adams Rock Score.

Six of his hit songs, including
'(Everything I Do) I Do It For You', scored for small groups.
Complete with lyrics.

0:45
1:38

F#m

A

E

B

F#m

A

Voice

run to you,
run to you,

I'm gon-na run to you,
yeah, I'm gon-na run to you,

Guitar 4 doubles

Guitar 3
(Electric)

Guitar 3
Tablature

string pad

Keyboard 2

mellow organ

Keyboard 3

Bass

Bass
Tablature

Percussion 1

Drums



Bryan Adams Rock Score.

CAN'T STOP THIS THING WE STARTED 44
(EVERYTHING I DO) I DO IT FOR YOU 74
IT'S ONLY LOVE 34
KIDS WANNA ROCK 61
RUN TO YOU 24
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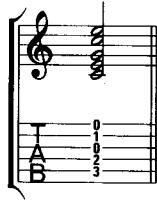
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Notation and Tablature Explained

Open C chord

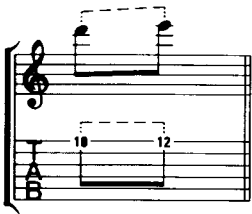


Scale of E major



Bent Notes:

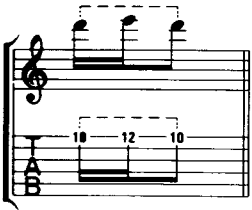
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol $\text{ } \overbrace{\hspace{1cm}}^{\hspace{1cm}} \text{ }$. If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



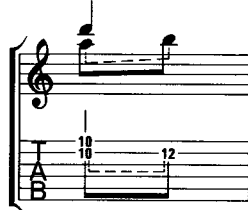
Example 1:
Play the D, bend up one tone (two half-steps) to E.



Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.

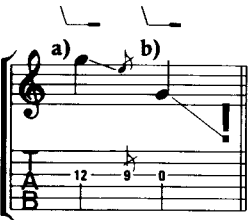


Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

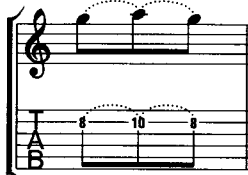


Example 6:
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

Additional guitaristic techniques have been notated as follows:



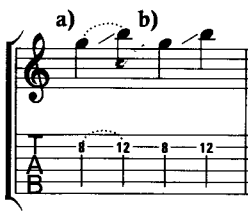
Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



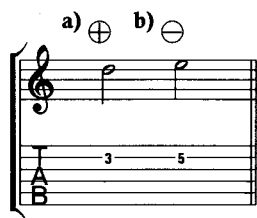
Hammer on and Pull off:
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Mutes:
a) **Right hand mute:**
Mute strings by resting the right hand on the strings just above the bridge.
b) **Left hand mute:**
Damp the strings by releasing left hand pressure just after the notes sound.
c) **Unpitched mute:**
Damp the strings with the left hand to produce a percussive sound.

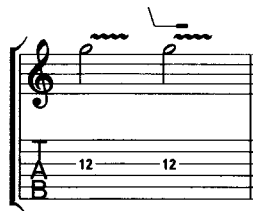


Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.



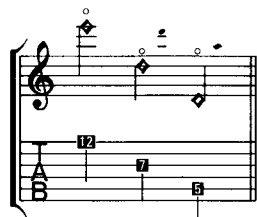
Slide Guitar:

- a) Play using slide.
b) Play without slide.



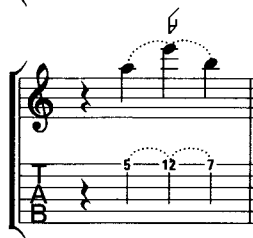
Vibrato:

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



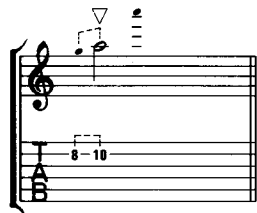
Natural Harmonics:

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



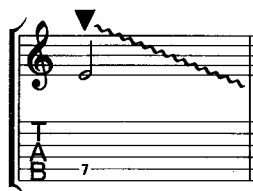
Tapping:

Sound notes indicated by tapping – hammering-on with the picking hand at the indicated fret.



Pinch Harmonics:

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



Pick Scratch:

Scrape the pick down the strings – this works best on the wound strings.



Quarter-tones:

A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.

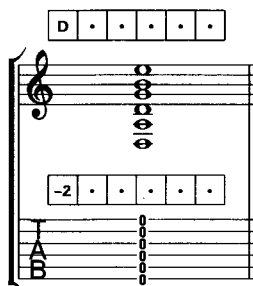


Repeated Chords:

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings:

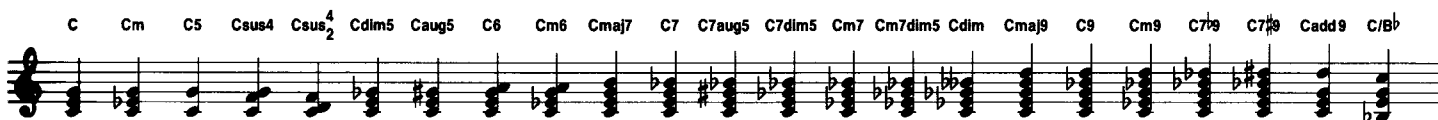
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



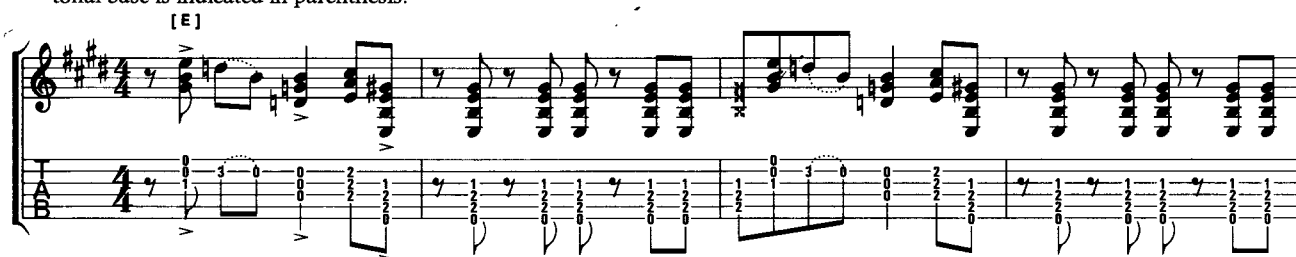
Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming:

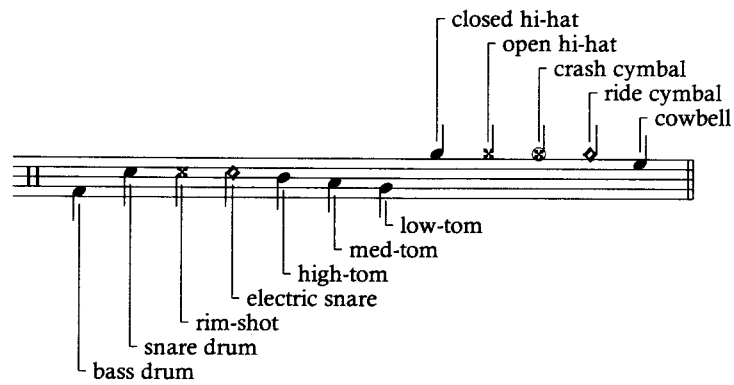
The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '#' or 'b'.



Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis:



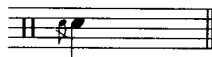
Key to Percussion Notation



Specific percussion techniques:



Cymbal muted by hand.



Flam: two hits in rapid succession.



Hit with both sticks at the same time.



Open/closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.



Small noteheads indicate de-emphasised hits.

SUMMER OF '69

Words & Music by Bryan Adams & Jim Vallance.



(♩ = 138) D

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Guitar 4 (Electric)

Guitar 4 Tablature

Guitar 5 (Electric)

Guitar 5 Tablature

Keyboard 1

Keyboard 2

Bass

Bass Tablature

Percussion

Drums

double tracked throughout

I got my first real six... string,

D . . .

-2 . . .

Tambourine Low Tom Tambourine

A **D** **A**

Vx.
 Gtr. 5
 Gtr. 5 Tab.

D **Asus2**

Vx.
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 5
 Gtr. 5 Tab.
 Perc.
 Dr.

0:18

Guitar 3 doubles

Tambourine

D **Asus2**

Vx.
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 5
 Gtr. 5 Tab.
 Bs.
 Bs. Tab.
 Perc.
 Dr.

0:31

Bm

A

D

G

Bm

Vx. Oh, when I look back now, that sum - mer seemed to last for ev - er, and if I

Gtr. 2

Gtr. 2 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Per.

Dr.

A

D

G

Bm

A

Vx. had the choice, yeah I'd al-ways wan - na be there. Those were the best days of my -

Gtr. 2

Gtr. 2 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Per.

Dr.

Vx (Vocal): *Heh!_*

Gr 2 (Guitar 2): *8va*

Gr 2 Tab (Guitar 2 Tab):

12	15	14	15	15	14	15	14	12	14	12	14	14	14	15	14	14	14	12	14	14
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gr 3 (Guitar 3)

Gr 3 Tab (Guitar 3 Tab):

0	3	2	2	3	2	3	3	2	2	3	2	0	2	2	0	2	2	2	2	3	2	2	2	2	0	2	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gr 5 (Guitar 5)

Gr 5 Tab (Guitar 5 Tab):

2	0	0	2	0	0	2	0	2	0	0	2	0	2	0	0	2	0	2	0	0	2	0	2	0	2	0	2	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Bs (Bass)

Bs Tab (Bass Tab):

0	0	0	0	5	0	0	0	0	0	0	4	7	0	0	0	0	0	0	0	7	7	7	7	7	7	7	7	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

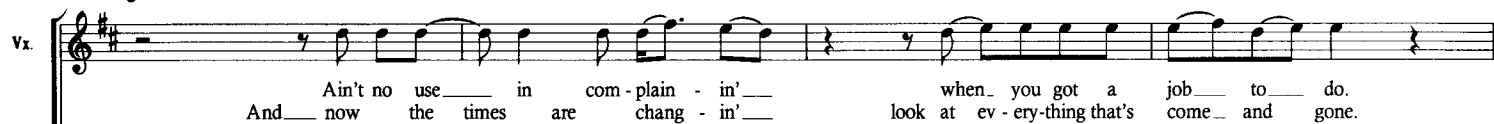
Perc (Percussion)

Dr (Drums)

0:56
2:08

D

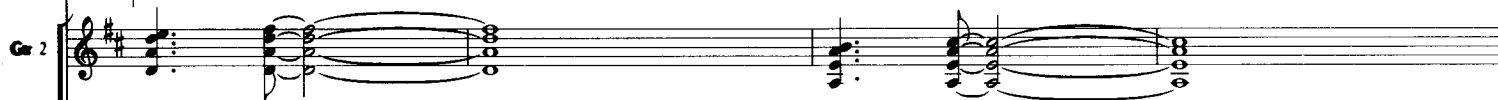
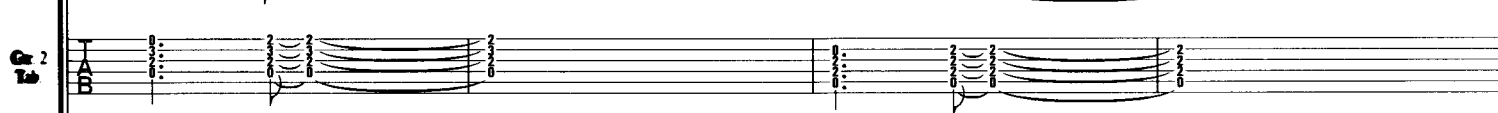
A

Vx. 

2nd time

Look at ev - ery-thing that's come and gone.

Guitar 3 doubles

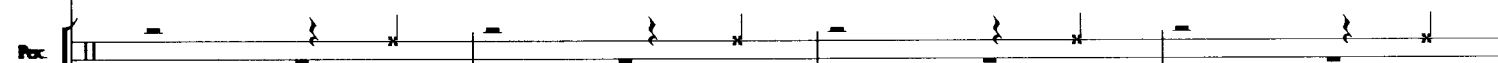
G 2 
E 2 

P 5 
E 5 

2nd time
spiky synth.





Dr. 

D **A**

Vx. Spent my eve-nin's down at the drive - in, and that's when I met you yeah!
 Some-times when I play that old six - string I think a - bout you, won - der what went wrong.

B. Vx. 2nd time I think a - bout you, won - der what went wrong.

Gtr. 2

Gtr. 2 Tab.

Gtr. 5

Gtr. 5 Tab.

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

The musical score is written for a band. It includes parts for two vocalists (Vx. and B. Vx.), two guitarists (Gtr. 2 and Gtr. 5), a keyboardist (Kbd. 2), a bassist (Bs.), a percussionist (Perc.), and a drummer (Dr.). The key signature is one sharp (F#). The score is divided into two main sections, D and A. Section D contains the first two lines of lyrics. Section A contains the next two lines of lyrics. The guitar parts include both standard notation and tablature. The keyboard part is written in treble clef. The bass part is written in bass clef. The percussion part is written in a simplified notation. The drum part is written in a simplified notation.

1:09
2:22

Bm

A

D

G

Bm

Vx. Stand-in' on your ma-ma's porch you told me that you'd wait for ev - er, oh, and when you
Stand-ing on your ma-ma's porch you told me that it lasts for ev - er, oh, and when you

B Vx. Stand-in' on your ma-ma's porch you told me that you'd wait for ev - er, oh, and when you
Stand-in' on your ma-ma's porch you told me that it lasts for ev - er, oh, and when you

Ger 2

Ger 2 Tab

2nd time

Ger 4

Ger 4 Tab

Ger 5

Ger 5 Tab

organ

Kbd 1

Bs.

Bs. Tab

Perc.

Dr.

A **D** **G** **Bm** **A**

Vx. held my hand hand I knew that it was now_ or ne - ver. Those were the best days of my
 held my hand hand I knew that it was now_ or ne - ver. Those were the best days of my
 1st time

B Vx. held my hand hand I knew that it was now_ or ne - ver. Those were the best days of my
 held my hand hand I knew that it was now_ or ne - ver. Those were the best days of my

Gtr 2

Gtr 2 Tab

Gtr 4

Gtr 4 Tab

Gtr 5

Gtr 5 Tab

Kbd 1

Bs

Bs Tab

Perc.

Dr.

1:27
2:39

D

A

Vx. life. life. Oh yeah, back in the sum-mer of
life. Oh yeah, back in the sum-mer of

B Vx. life.

8va

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

2nd time

Bd. 2

Bs.

Bs. Tab.

Perc.

Dr.

D **A** *2nd time to Coda* ⊕

Vx.
 six - ty - nine, - oh! _____
 six - ty - nine, - uh _____ huh. _____

(8va)

Gtr. 2
 Tab. 12 15 14 15 15 14 15 12 14 12 14 14 14 15 14 14 14 14 14 14

Gtr. 3
 Tab. 0 3 2 3 2 3 2 2 2 3 2 0 2 2 2 2 3 2 2 2 2 2 2 2 2

Gtr. 4
 Tab. 12 2

Gtr. 5
 Tab. 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2

Kbd. 2

Bs.
 Tab. 5 4 12 12 12 12 12 12 12

Perc.

Dr. 3

1:40

F

B $\flat$

C

B $\flat$ /D

Vx. Man_ we were kill - in' time, we were young and rest - less, we need - ed to un-wind,

B Vx. we were young and rest - less, we need - ed to un-wind,

Gr. 4

Tb. 4

G 5

FP 5

E 1

B

FP

R

Dr.

Vx. F B $\flat$ C
 I guess no-thin' can last for ev - er, for ev - er, no.

B. Vx.
 Gtr. 4
 Gtr. 4 Tab.
 Gtr. 5
 Gtr. 5 Tab.
 Kbd. 1
 Bs.
 Bs. Tab.
 Perc.
 Dr.

1:54

D

A

Vx.

Yeah!

8va

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

D

A

D. § al Coda

Vx.

Gtr. 2 (8va)

Gtr. 2 Tab

Gtr. 3

Gtr. 3 Tab

Gtr. 4

Gtr. 4 Tab

Gtr. 5

Gtr. 5 Tab

Kbd. 2

Bs.

Bs. Tab

Perc.

Dr.

2:51

CODA

Vx. *A* *D* *A*
It was the sum-mer of six - ty - nine, oh, yeah!

Gtr. 1

Gtr. 1 Tab.

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

Low Tom

Vx. *D* *A*
Me and my ba - by in six - ty - nine, - oh,

Gtr. 1
Tab. 9 11 12 11 11 10 10

Gtr. 2
(8va)
Tab. 14 14 14 12 14 14 12 15 14 15 14 15 14 14 12 14 14 12 14 14 14 14 15 14

Gtr. 3
Tab. 2 2 2 2 0 2 2 2 0 3 2 2 3 2 3 3 2 2 3 2 0 2 2 2 0 2 2 2 2 3 2

Gtr. 4
Tab. 2 2 2 2 0 2 2 2 0 3 2 2 3 2 3 3 2 2 3 2 0 2 2 2 0 2 2 2 2 3 2

Gtr. 5
Tab. 2 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2

Kbd. 1
Kbd. 2

Bs.
Tab. 0 0 0 0 4 0 4 2 0 0 0 0 0 0 0 0 0 0 0 0 4 0 10 12 0 0 0 0

Perc.

Dr.

Vx. D fade
A
 oh! It was the sum-mer, the

Gtr. 1 8va

Gtr. 1 Tab. 10 14 15 15 15 15 15 15 17 19 (17) 19 17 17 17

Gtr. 2 (8va)

Gtr. 2 Tab. 14 14 14 12 14 14 12 15 14 15 15 14 15 14 12 14 12 14 14 14 14 15 14

Gtr. 3

Gtr. 3 Tab. 2 2 2 0 2 2 0 3 2 3 2 3 2 2 3 0 2 2 0 2 2 2 2 2 3 2

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab. 0 2 0 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Ekl. 1

Ekl. 2

Bs.

Bs. Tab. 12 2

Perc.

Dr.

Vx. D A
 sum-mer, the sum-mer of six - ty - nine, - hey,
 (8va)

Gtr. 1
 Gtr. 1 Tab. 17 19 20 20 19 19 19 19 20 19 19 19 19 17 17 17
 (8va)

Gtr. 2
 Gtr. 2 Tab. 14 14 14 12 14 14 12 15 14 15 15 15 14 15 14 12 14 14 12 14 14 14 14 15 14

Gtr. 3
 Gtr. 3 Tab. 2 2 2 2 0 2 2 0 3 2 2 3 2 3 3 2 2 3 2 0 2 2 2 0 2 2 2 2 3 2

Gtr. 4
 Gtr. 4 Tab.

Gtr. 5
 Gtr. 5 Tab.

Kbd. 1
 Kbd. 2

Bs.
 Bs. Tab. 10 12 12 12 4 7

Perc.
 Dr.

The musical score is arranged in a standard rock band format. The vocal line (Vx.) is at the top, with lyrics and a key signature of two sharps (F# and C#). The guitar parts (Gtr. 1, 2, 3, 4, 5) are in the middle, with Gtr. 1 and 2 having tablature. The keyboard parts (Kbd. 1, 2) are below the guitars. The bass part (Bs.) is below the keyboards, with a bass line and a bass tablature. The percussion parts (Perc., Dr.) are at the bottom. The score includes various musical notations such as notes, rests, and tablature. The lyrics are: "sum-mer, the sum-mer of six - ty - nine, - hey,". The key signature is two sharps (F# and C#). The time signature is 4/4. The score is for a rock band, featuring a vocal, guitar, keyboard, bass, and drums.

Score for a multi-instrument ensemble, featuring guitar, bass, drums, and percussion. The score is written in D major and 4/4 time.

Chords: D, A

Vx. (Vocal): hey, hey!

Gtr. 1 (8va): (8va) [Musical notation]

Gtr. 1 Tab: [Fretboard notation]

Gtr. 2 (8va): (8va) [Musical notation]

Gtr. 2 Tab: [Fretboard notation]

Gtr. 3: [Musical notation]

Gtr. 3 Tab: [Fretboard notation]

Gtr. 4: [Musical notation]

Gtr. 4 Tab: [Fretboard notation]

Gtr. 5: [Musical notation]

Gtr. 5 Tab: [Fretboard notation]

Kbd. 1: [Musical notation]

Kbd. 2: [Musical notation]

Bs. (Bass): [Musical notation]

Bs. Tab: [Fretboard notation]

Perc. (Percussion): [Musical notation]

Dr. (Drums): [Musical notation]



RUN TO YOU

Words & Music by Bryan Adams & Jim Vallance.

(♩ = 124)

[F#]

Score for "Run to You" (Key of F# major, 4/4 time, tempo 124 bpm).

Instrumentation:

- Voice
- Guitar 1 (Electric)
- Guitar 1 Tablature
- Guitar 2 (Electric)
- Guitar 2 Tablature
- Guitar 3 (Electric) - Capo 2
- Guitar 3 Tablature
- Guitar 4 (Electric) - Capo 2
- Guitar 4 Tablature
- Keyboard 1
- Keyboard 2
- Keyboard 3
- Bass
- Bass Tablature
- Percussion 1: Tambourine
- Percussion 2: Castanets, Claves
- Percussion 3: Snare
- Drums

Score Details:

- The score is written for a 4/4 time signature with a tempo of 124 bpm.
- The key signature is F# major (three sharps: F#, C#, G#).
- The score includes staves for Voice, four guitars (with two capos), three keyboards, bass, and various percussion instruments.
- The guitar parts (Guitar 3 and 4) feature a capo at the 2nd fret.
- The percussion parts include Tambourine, Castanets, Claves, Snare, and Drums.
- The score includes a "reverse decay and reverb." marking on the Snare part.

0:08
1:01

feedback

Gtr. 1

Gtr. 1 Tab

Guitar 4 doubles

Gtr. 3

Gtr. 3 Tab

2nd time

Bs.

Bs. Tab

Dr.

V1

She says her love for me — could ne - ver die, —
She's got a heart of gold — she'd ne - ver let me down,

2nd time

bell

2nd time

Gtr. 1

Gtr. 1 Tab

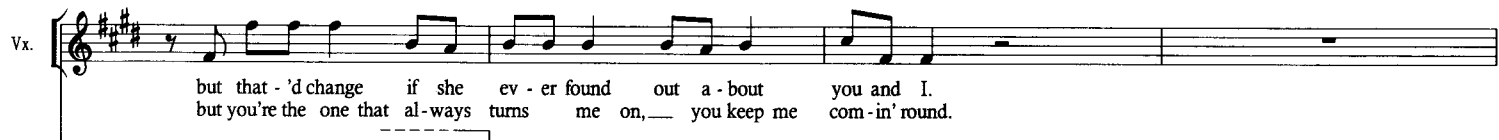
Gtr. 3

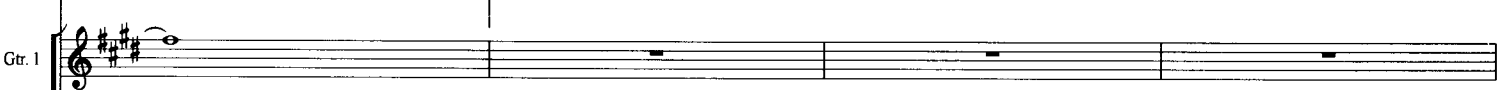
Gtr. 3 Tab

Bs.

Bs. Tab

Dr.

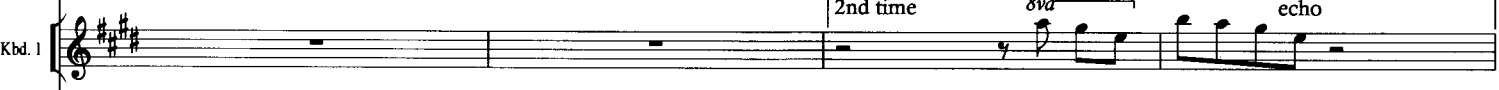
Vx. 

Gtr. 1 

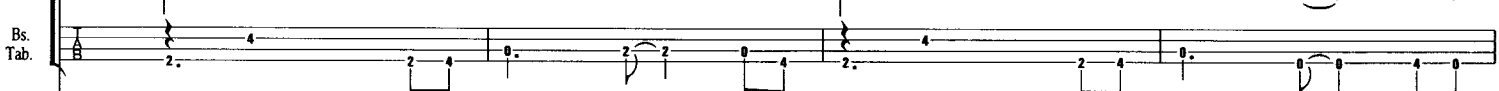
Gtr. 1 Tab. 

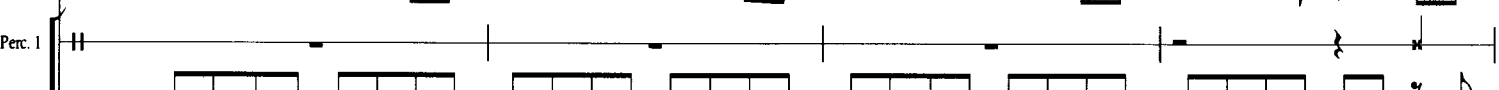
Gtr. 3 

Gtr. 3 Tab. 

Kbd. 1 

Bs. 

Bs. Tab. 

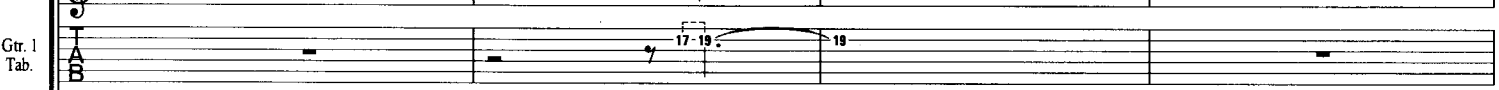
Perc. 1 

Dr. 

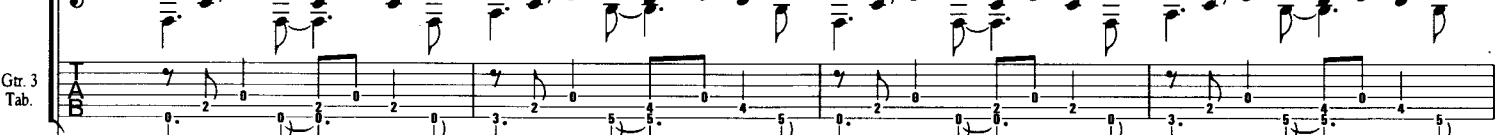
0:30
1:23

Vx. 

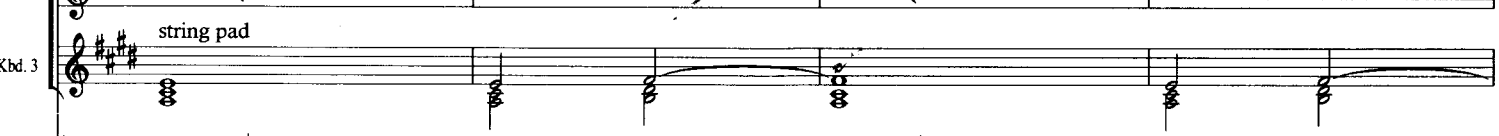
Gtr. 1 

Gtr. 1 Tab. 

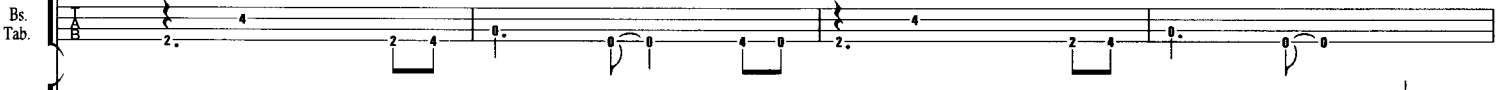
Gtr. 3 

Gtr. 3 Tab. 

Kbd. 1 

Kbd. 3 

Bs. 

Bs. Tab. 

Perc. 1 

Dr. 

Chorus

Chords: D, E, Esus4/C#, C#m7

Vx: when it gets too much, I need to feel your touch. I'm gon-na
I got my mind made up, I need to feel your touch. I'm gon-na

Guitar 2 doubles ad lib.

Gr. 3: [Musical notation]

Gr. 3 Tab: [Fingerings: 3, 2, 0, 2, 1, 3, 2, 0, 2, 1]

Gr. 4: [Musical notation]

Gr. 4 Tab: [Fingerings: 3, 2, 0, 2, 1, 3, 2, 0, 2, 1]

Kbd. 1: [Musical notation]

Kbd. 3: [Musical notation]

Bs.: [Musical notation]

Bs. Tab: [Fingerings: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 2, 2, 2, 2, 2, 2, 2, 2, 4, 4, 4, 4, 4, 2, 0, 4]

Perc. 1: [Musical notation]

Dr.: [Musical notation]

Time: 0:45, 1:38

Chorus

Chords: F#m, A, E, B, F#m, A, E, B

Vx: run to you, I'm gon-na run to you, 'cause when the
run to you, yeah, I'm gon-na run to you, 'cause when the

Guitar 4 doubles

Gr. 3: [Musical notation]

Gr. 3 Tab: [Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 3, 3, 3, 3, 3, 3, 3, 3, 0, 3, 2]

string pad

Kbd. 2: [Musical notation]

Kbd. 3: [Musical notation]

Bs.: [Musical notation]

Bs. Tab: [Fingerings: 2, 2, 4, 0, 0, 0, 2, 4, 2, 2, 2, 4, 2, 2, 2, 0, 4, 2, 2, 4, 0, 0, 0, 2, 4, 2, 2, 2, 4, 2, 2, 2, 0, 4]

Perc. 1: [Musical notation]

Dr.: [Musical notation]

1. F#m A E B F#m A E

Vx. feel - in's right I'm gon - na run all night, I'm gon - na run to you.
 feel - in's right I'm gon - na stay all night, I'm gon - na

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc. 1

Dr.

2. F#m A E B F#m A E B

Vx. run to you. Yeah, I'm gon - na run to you, oh, when the

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc. 1

Dr.

Chords: F#m A E B F#m A E F#

feel-in's right. I'm gon-na run all night, I'm gon-na run to you. _____ reverb.

Gr 1

Gr 1 Tab

Gr 3

Gr 3 Tab

Bk 2

Bk 3

Bk

Bk Tab

Perc 1

Dr

Chords: E/G# E D

When the feel-in's right now,

Gr 1

Gr 1 Tab

Gr 3

Gr 3 Tab

Bk

Bk Tab

Perc 1

Perc 2

Claves

Castanets

Dr

E F# E/G#

Vx. oh. _____

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

pluck pad

Bs.

Bs. Tab.

Perc. 1

Perc. 2

Dr.

E

D

C#m7

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Bs.

Bs. Tab.

Perc. 1

Perc. 2

Dr.

feedback

Vx. F#m A E B F#m A E B
 Oh, _____ I'm gon - na

Gtr. 1
 Gtr. 1 Tab.

Gtr. 2
 Gtr. 2 Tab.

Gtr. 3
 Gtr. 3 Tab.

Gtr. 4
 Gtr. 4 Tab.

Kbd. 1 8va

Bs.
 Bs. Tab.

Dr.

2:43

Vx. *F#m A E B F#m A E B*
 run to you, yeah, I'm gon-na run to you. 'cause when the

Gtr. 3 *Guitar 4 doubles*

Kbd. 1

Kbd. 2 *mellow organ*

Kbd. 3

Bs.

Bs. Tab.

Perc. 1

Dr.

Vx. *F#m A E B F#m A E B* *repeat ad lib. to fade*
 feel-in's right I'm gon-na stay all night I'm gon-na run to you. Oh, I'm gon-na

Gtr. 3

Gtr. 3 Tab.

Kbd. 2 *strings repeat last 6 bars*

Kbd. 3

Bs.

Bs. Tab.

Perc. 1

Dr.



IT'S ONLY LOVE

Words & Music by Bryan Adams & Jim Vallance.

(♩ = 100)

Chords: Dmsus2 Csus2 Amsus4 B♭ F Dmadd9 Cadd9

Male Voice: Yo!

Female Voice:

Guitar 1 (Electric):

Guitar 1 Tablature:

Guitar 2 (Electric):

Guitar 2 Tablature:

Guitar 3 (Electric):

Guitar 3 Tablature:

Organ:

Bass:

Bass Tablature:

Drums:

Amadd4 Bb F Dmadd9 8va Cadd9 Amadd4 Bb

Gtr. 1

Gtr. 1 Tab.

Guitar 3 doubles sim. ad lib. throughout

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

F 0:28 Dmsus2 Csus2 Amsus4 Bb

Vx.

When the feel-ing is end-ed there ain't no use pre-tend-ing, don't you

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

F **Dmsus2** **Csus2** **Amsus4** **Bb**
 Vx. 5
 wor-ry, oh it's on-ly love. When your world has been shat-tered ain't noth-in' else mat-ters, it ain't
 Gtr. 2
 Gtr. 2 Tab.
 Bs.
 Bs. Tab.
 Dr.

F **Dmadd9** **Cadd9** **Aadd4** **Bb**
 Vx. 5
 o-ver, oh, it's on-ly love, and that's all. Yeah!
 Gtr. 1
 Gtr. 1 Tab.
 Gtr. 2
 Gtr. 2 Tab.
 Org.
 Bs.
 Bs. Tab.
 Dr.

0:57

F

Dmadd9

Cadd9

Amadd4

Bb

Vx. ♀

Yeah! When your heart has been bro - ken, hard words have been spo - ken, it ain't ea -

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

F

Dmadd9

Cadd9

Amadd9

Bb

Vx. ♀

- sy, but it's on - ly love. And if your life ain't worth liv-in', and you're rea-dy to give in — just re - mem -

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

1:16

F Dmadd9 Cadd9 Amadd4 Bb

Vx. ♀ - ber that it's on-ly love (love). *Vocal ad lib.*

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

F Dmadd9 Cadd9 Amadd4 Bb

Vx. ♀

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

1:56

B $\flat$ C11 Dm9sus2 Caus2 Amsus4 B $\flat$ F

Vx. 3
o - ver and o - ver and o - ver a - gain.

Vx. 2
o - ver and o - ver and o - ver a - gain.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Dmadd9 Cadd9 Vocal ad lib. Amadd4 B $\flat$ F

Vx. 3

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Dmadd9 **Cadd9** **Amadd4** **Bb** **F**

Vx. ♂

Vx. ♀

When your world is

When your world is

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Dmsus2 **Csus2** **Amsus4** **Bb** **F**

2:25

Vx. ♂

Vx. ♀

shat-tered and noth-in' else mat-ters, it ain't o - ver, it's on - ly love. If your

shat-tered and noth-in' else mat-ters, it ain't o - ver, it's on - ly love. If your

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Chord progression: Dmadd9 Cadd9 Amadd4 Bb F

Vx. ♀

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Chord progression: Dmadd9 Cadd9 Amadd4 Bb F

Vx. ♂

Vx. ♀

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Yeah, _____ ea - sy ba - by. It's on - ly love _____ and that's all.

It's on - ly love.

CAN'T STOP THIS THING WE STARTED

Words & Music by Bryan Adams & Robert John 'Mutt' Lange.

(♩ = 110)
[D]

Voice

Yeah! _____

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

double tracked throughout

Guitar 3 Tablature

Guitar 4 (Electric)

double tracked throughout

Guitar 4 Tablature

Organ

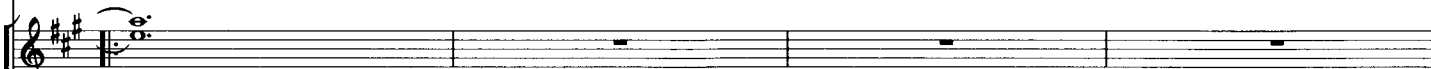
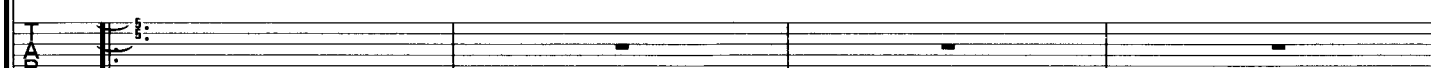
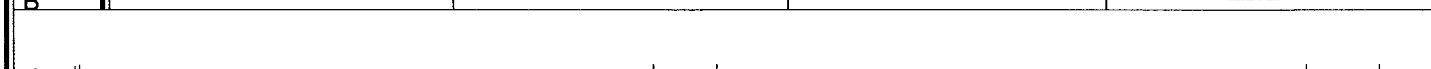
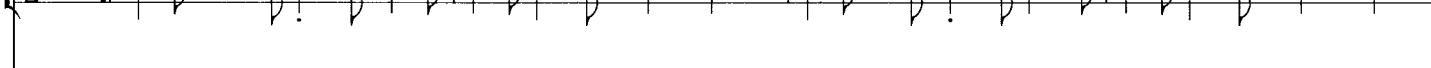
Bass

Bass Tablature

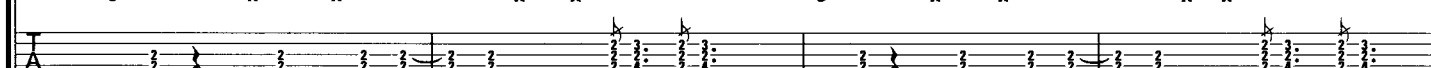
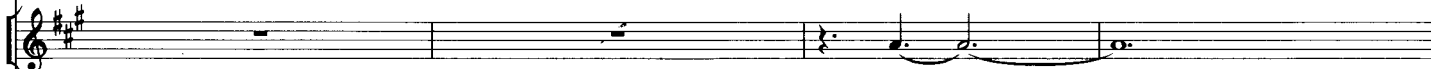
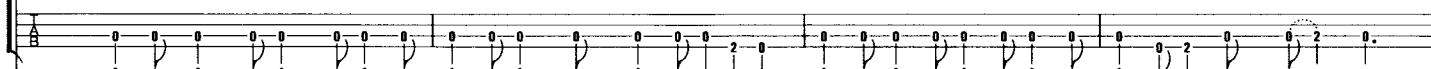
Drums

A

Vx. 
You might stop a hur-ri - cane, _____ might e - ven stop the dri - vin' - rain, _____
You might stop the world spin - nin' round, _____ might e - ven walk on ho - ly ground, _____

Gtr. 3 
Gtr. 3 
Tab. 
Gtr. 4 
Gtr. 4 
Tab. 
Bs. 
Bs. 
Tab. 
Dr. 

Vx. 
you might - a have a do - zen oth - er guys, _____ but if you wan-na stop me ba - by, don't e - ven try. _____ I'm go-in' one
I ain't Su-per-man and I can't fly, _____

Gtr. 4 
Gtr. 4 
Tab. 
Org. 
Bs. 
Bs. 
Tab. 
Dr. 

D

E

Vx. way, your way. It's such a

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

D

E

Vx. strong way, let's make it our way. Now ba - by,

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Chorus 1

Vx. I can't stop this thing we start - ed, you got - ta know it's right,

B. Vx. can't stop this thing we start - ed,

Gtr. 2 double tracked throughout

Gtr. 3

Gtr. 4

Org.

Bs.

Bs. Tab.

Dr.

Chords: D, F#m, D, A, D

Chorus 2

Vx. I can't stop this course we've plot - ted. Yeah.

B. Vx. can't stop this course we've plot - ted,

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Chords: E, F#m, D, A, D

1:12
2:24

Vx. E F#m A

This thing called love we got it, no place for the broken heart ed,

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Vx. D E D

I can't stop this thing we start ed, no way, I'm go in'

B. Vx.

can't stop this thing we start ed,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

E

Vx. your way! Yeah, That's where I'm goin'!

1. 2. E

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Bb **F**

Vx. Oh, why take it slow, I got-ta know.

B. Vx. Oh, slow, know.

Gr. 4

Gr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

2:46

Vx. *Bb* Hey, there's no - thing_ can stop_ this *A*

B. Vx.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Vx. *D E F#m A* thing that_ we got, no!

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Chord progression: D E 8va F#m A

Gtr. 1

Gtr. 1 Tab

Gtr. 4

Gtr. 4 Tab

Org

Bs

Bs Tab

Dr

3:20

Chord progression: D E F#m D

Vx.

B. Vx.

(8va)

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Gtr. 4

Gtr. 4 Tab

Org

Bs

Bs Tab

Dr

Oh yeah, I can't stop this thing we start - ed, yeah, you got-ta know

can't stop this thing we start - ed,

Vx. *A* *D* *E* *F#m* *D*
 it's right, I can't stop this course we've plot - ted, oh,

B. Vx.
 can't stop this course we've plot - ted,

Gtr. 1 *8va*
 Gtr. 1 Tab.
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 4
 Gtr. 4 Tab.
 Org.
 Bs.
 Bs. Tab.
 Dr.

The musical score is written for a band. The vocal parts (Vx. and B. Vx.) are in the key of D major (two sharps). The instrumental parts (Gtr. 1, Gtr. 2, Gtr. 4, Org., Bs., and Dr.) are in the key of D major. The guitar parts (Gtr. 1, Gtr. 2, Gtr. 4) are in standard tuning. The organ part (Org.) is in D major. The bass part (Bs.) is in D major. The drum part (Dr.) is in D major. The score includes lyrics and guitar tablature.

Score for a musical piece, featuring vocal parts (Vx, B. Vx), guitar parts (Gtr. 1, Gtr. 2, Gtr. 4), organ (Org), bass (Bs.), and drums (Dr.). The score is divided into measures, with a key signature change from A major to Bb major indicated by a double bar line and a key signature change symbol.

Vocal Parts:

- Vx:** yeah! _____ This thing called love we got it, _____
- B. Vx:** This thing called love we got it, _____

Guitar Parts:

- Gtr. 1:** (8va) _____
- Gtr. 1 Tab:** _____
- Gtr. 2:** _____
- Gtr. 2 Tab:** _____
- Gtr. 4:** _____
- Gtr. 4 Tab:** _____

Organ (Org): _____

Bass (Bs.): _____

Bs. Tab: _____

Drums (Dr.): _____

Chord progression: D, E, F#m, D, A, D

Vx. Can't stop this thing we start - ed, — you got-ta know — it's al - right,

B. Vx. Can't stop this thing we start - ed,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

4:06

fade

E

F#m

D

A

D

Vx. Can't stop it, can't stop it, I can't stop it, yeah, yeah!

B. Vx. Can't stop this, can't stop it,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

4:19

Vx. I can't stop it, whoa!

B. Vx. Can't stop this

Gtr. 1 *8va*

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Org.

Bs.

Bs. Tab.

Dr.

The musical score is arranged in a system with multiple staves. The vocal parts (Vx. and B. Vx.) are at the top, with lyrics: "I'm go - in' your way, I'm go - in' your way. thing we start - ed." The guitar parts include a lead line (Gtr. 1) with a melodic line and a tab (Gtr. 1 Tab.) with fret numbers. There are also two rhythm guitar parts (Gtr. 2 and Gtr. 4) with tabs. The bass part (Bs.) and the drum part (Dr.) are at the bottom. The score is in the key of D major (two sharps) and 4/4 time. The guitar parts feature various techniques such as bends, vibrato, and double stops. The bass part provides a steady accompaniment, and the drums provide a rhythmic foundation.

KIDS WANNA ROCK

Words & Music by Bryan Adams & Jim Vallance.



(♩ = 160)
[E]

Score for **KIDS WANNA ROCK** (Words & Music by Bryan Adams & Jim Vallance).

Tempo: (♩ = 160)
Key: E major (indicated by [E] and three sharps in the key signature)
Time Signature: 4/4

The score includes staves for the following instruments:

- Voice
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 1 Tablature
- Guitar 2 (Electric)
- Guitar 2 Tablature
- Guitar 3 (Electric)
- Guitar 3 Tablature
- Organ
- Bass
- Bass Tablature
- Drums

The musical notation shows the first four measures of the piece. The guitar parts (Guitar 1, 2, and 3) and their corresponding tablatures are present, along with staves for Voice, Backing Vocals, Organ, Bass, and Drums. The notation for Guitar 2 and its tablature includes specific fret numbers and rhythmic markings.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

12-10-12-14-10-12

Vx.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Turned

14-10-15-15-15-15-15-14-12-14-14-16-12-14

Vx. — on the ra - di - o, sound - ed like a dis - co, must - ta

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. ^A turned the dial — for a cou - ple of miles, but I could - n't find no rock 'n' roll. ^[E] This com -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

B **[E]**

Vx. *- pu-ter-ized crap ain't get-tin' me off, ev-ery-where I go the kids wan-na rock.*

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

0:38

Vx. *Lon -*

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - don to L. A., talk - in' bout the New Wave, for a

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. cou-ple of bucks you get a weird hair - cut, and waste your life a - way. A -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

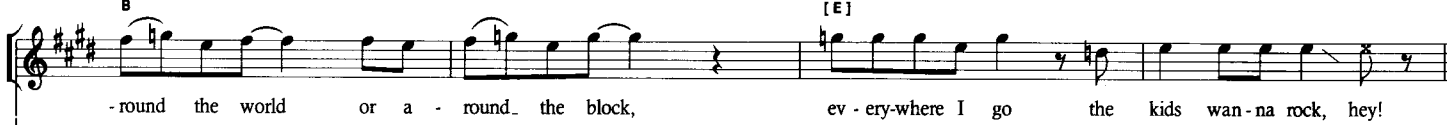
Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

B **[E]**

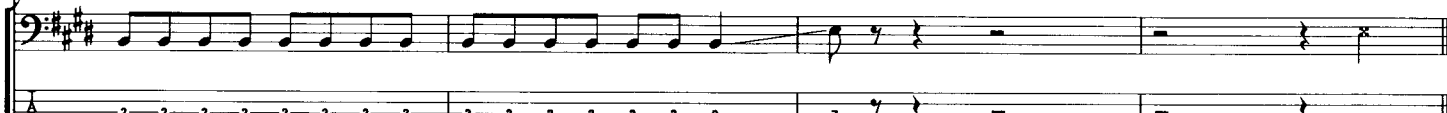
Vx.  -round the world or a - round the block, ev - ery-where I go the kids wan - na rock, hey!

Gtr 2 

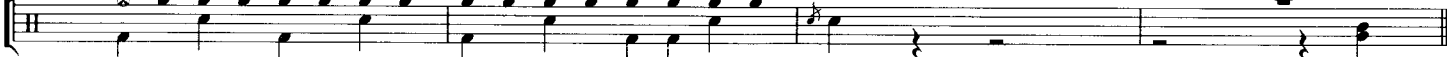
Gtr 2 Tab 

Gtr 3 

Gtr 3 Tab 

Bs. 

Bs. Tab 

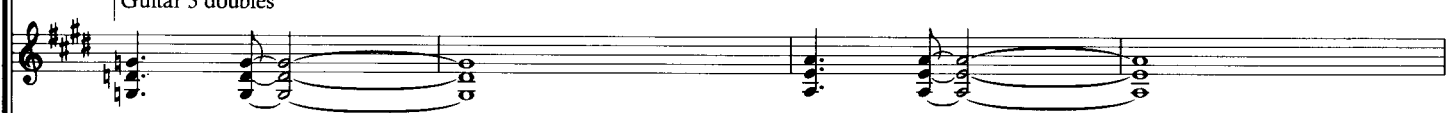
Dr. 

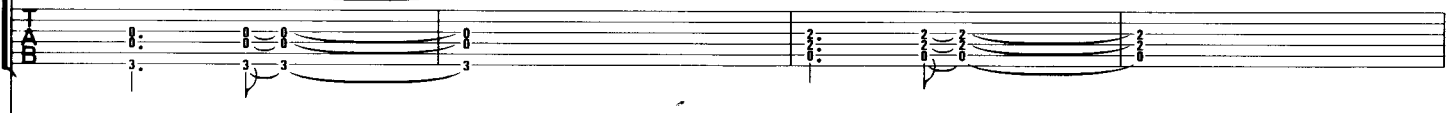
102 **A**

Vx.  Get me my D. J., I got some-thin' he's got - ta play,

Gtr 1 

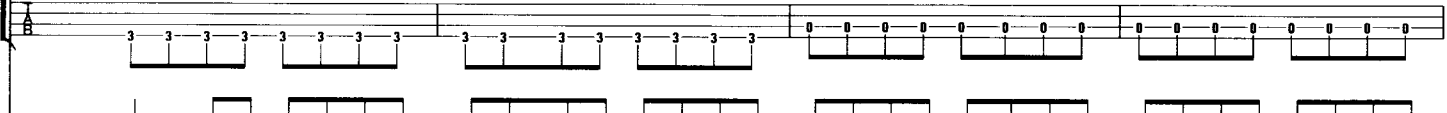
Gtr 1 Tab 

Guitar 3 doubles 

Gtr 2 

Gtr 2 Tab 

Org. 

Bs. 

Bs. Tab 

Dr. 

C

Vx. I wan-na hear it I can't wait, so turn it up, turn it up,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

1:17 C

Vx. yeah, oh! —

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

A **[E]**

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

1:28

C **A**

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

8va B

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Org.

Bs.

Bs. Tab.

Dr.

1:40 [E]

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Org.

Bs.

Bs. Tab.

Dr.

Hi-hat overdubbed

Gtr. 1 (8va) violining

Gtr. 1 Tab. 17

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. Hey!

B. Vx. Hey!

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

2:04

Vx. Yeah! Kick down the bar-ri-cades, lis -

Gtr. 1

Gtr. 1 Tab.

Guitar 3 doubles

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

A

Vx. *ten what the kids say, from time to time people change their minds, but the*

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Bs.

Bs. Tab

Dr.

B

Vx. *mu-sic is here to stay. I've seen it all from the bot-tom to the top, ev-ery-where I go the*

B Vx.

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Gtr. 3

Gtr. 3 Tab

Bs.

Bs. Tab

Dr.

8 [E]

Vx. kids wan-na rock. A - round the world or a - round the block, ev - ery - where I go the kids wan-na rock. Yeah!

B. Vx. kids wan-na rock. the kids wan-na rock.

Gtr. 1

Gtr. 1 Tab.

Guitar 3 doubles

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

B [E] rit.

Vx. Ev - ery - where I go the kids wan - na rock.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

(EVERYTHING I DO) I DO IT FOR YOU

Words & Music by Bryan Adams, Michael Kamen & Robert John 'Mutt' Lange.

(♩ = 66)
D^b A^b/D^b G^b/D^b A^b/D^b

Voice

Backing Vocals

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

Electric Guitar 4
reverb, chorus

Electric Guitar 4
Tablature

Electric Guitar 5
reverb, chorus

Electric Guitar 5
Tablature

Acoustic Guitar

Keyboard 1

Keyboard 2

Keyboard 3
soft pad

Organ

Piano

Bass

Bass
Tablature

Cymbal
Tambourine

Percussion

Drums

The musical score is arranged for a large ensemble. It features 15 staves. The top staves are for Voice, Backing Vocals, and three Electric Guitars (1, 2, 3). Staves 6-8 are for Electric Guitars 4 and 5, with specific parts for 'reverb, chorus' and 'Tablature'. The bottom section includes Acoustic Guitar, three Keyboard parts (1, 2, 3), Organ, Piano, Bass, Bass Tablature, Cymbal/Tambourine, Percussion, and Drums. The key signature is D minor (three flats) and the time signature is 4/4. The tempo is marked as quarter note = 66. The score is divided into four measures, each with a key signature change indicated above the staff: D^b, A^b/D^b, G^b/D^b, and A^b/D^b.

0:15

D $\flat$ A $\flat$ /D $\flat$ G $\flat$ /D $\flat$

Vx. Look in - to my eyes, _____ you will see _____ what you mean to _____

Pno.

Bs.

Bs. Tab.

A $\flat$ /D $\flat$ D $\flat$ A $\flat$ /D $\flat$

Vx. me. Search your heart, _____ search your soul, _____ and when you

Pno.

Bs.

Bs. Tab.

G $\flat$ /D $\flat$ D $\flat$ /A $\flat$ A $\flat$

0:44

E $\flat$ mD $\flat$ /F

Vx. find me there you'll search _____ no more. Don't tell me it's not worth try - in' _____

Kbd. 2 rich strings

Pno.

Bs.

Bs. Tab.

Ebm/Gb

Db/F

Ebm

Db/F

Ebm/Gb

Vx

for,

you can't tell

me

it's not worth dy - in' for.

You know it's true,

Kbd 2

Pno.

Db/Ab

Ab

Dbadd9

Vx

ev-ery-thing I do,

I do it for you.

Guitar 5 doubles
fade in

sim.

Elec
Gtr 4Elec
Gtr 4
Tab

Kbd 2

high synth.

soft pad

Kbd 3

Pno.

Bs

Bs
Tab

5

5

4

11

Vx. Look in - to your heart, _____ you will find _____ there's no - thin' there to hide...

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Elec. Gtr. 5

Elec. Gtr. 5 Tab.

Kbd. 3

Org.

Pno.

Bs.

Bs. Tab.

Perc. Tambourine

Dr.

Vx. *Ab* *Db* *Ab/Db*
 Take me as I am, _____ take my life, _____ I would

Elec. Gtr. 3
 Elec. Gtr. 3 Tab.
 Elec. Gtr. 4
 Elec. Gtr. 4 Tab.
 Elec. Gtr. 5
 Elec. Gtr. 5 Tab.

Kbd. 3 *8va*
 Org.
 Pno.
 Bs.
 Bs. Tab.
 Perc.
 Dr.

1:42

Vx.
 give_ it all, I would sac - ri - fice. Don't tell me it's not worth fight - in' _

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Elec. Gtr. 5

Elec. Gtr. 5 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 2

Kbd. 3

Org.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

fade in

double tracked throughout

8va

Ebm Db/Eb Ebm Db Ebm
 Vx. for, I can't help it, there's no - thin' I want more. You know it's true,

Elec. Gtr. 1
 Elec. Gtr. 1 Tab.
 Elec. Gtr. 3
 Elec. Gtr. 3 Tab.
 Elec. Gtr. 4 *sim.*
 Elec. Gtr. 4 Tab.
 Ac. Gtr.
 Ac. Gtr. Tab.
 Pno.
 Bs.
 Bs. Tab.
 Perc.
 Dr.

Score for a song, featuring the lyrics: "ev-ery-thing I do, I do it for you, oh". The score includes parts for various instruments and vocals.

Vx. (Vocal): The vocal line is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "ev-ery-thing I do, I do it for you, oh". The melody is marked with **db**, **Ab**, **db**, and **Db sus4** above the staff.

Elec. Gtr. 3 (Electric Guitar 3): The guitar part is written in treble clef with a key signature of three flats. It features a series of chords and single notes.

Elec. Gtr. 3 Tab. (Electric Guitar 3 Tab): The guitar part is written in standard guitar notation (treble clef, F# and C# lines) with a key signature of three flats.

Guitar 5 doubles: A bracket indicates that the Electric Guitar 4 part is a double of the Electric Guitar 3 part.

Elec. Gtr. 4 (Electric Guitar 4): The guitar part is written in treble clef with a key signature of three flats. It features a series of chords and single notes.

Elec. Gtr. 4 Tab. (Electric Guitar 4 Tab): The guitar part is written in standard guitar notation (treble clef, F# and C# lines) with a key signature of three flats.

Ac. Gtr. (Acoustic Guitar): The guitar part is written in treble clef with a key signature of three flats. It features a series of chords and single notes.

Ac. Gtr. Tab. (Acoustic Guitar Tab): The guitar part is written in standard guitar notation (treble clef, F# and C# lines) with a key signature of three flats.

Kbd. 2 (Keyboard 2): The keyboard part is written in treble clef with a key signature of three flats. It features a series of chords and single notes.

Kbd. 3 (Keyboard 3): The keyboard part is written in treble clef with a key signature of three flats. It features a series of chords and single notes. An **8va** marking is present above the staff.

Pno. (Piano): The piano part is written in grand staff (treble and bass clefs) with a key signature of three flats. It features a series of chords and single notes.

Bs. (Bass): The bass part is written in bass clef with a key signature of three flats. It features a series of chords and single notes.

Bs. Tab. (Bass Tab): The bass part is written in standard bass notation (bass clef, F# and C# lines) with a key signature of three flats.

Perc. (Percussion): The percussion part is written in a simplified notation (treble clef, F# and C# lines) with a key signature of three flats.

Dr. (Drums): The drum part is written in a simplified notation (treble clef, F# and C# lines) with a key signature of three flats.

db cb Fb

Vx. *yeah.* There's no love like your love, and no

B. Vx. no love like your love, and no

double tracked throughout

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 1 *metal pluck* *8va*

Kbd. 2

Kbd. 3 *(8va)*

Org.

Pno.

Bs.

Bs. Tab.

Cymbal

Perc.

Dr.

Score for a musical piece, featuring multiple instruments and vocals. The score is divided into systems, with each system containing staves for different instruments and vocals.

Vx. (Vocals): The vocal parts are written in treble clef. The lyrics are: "oth - er could give more love. There's no - where un - less". The key signature is B-flat major (two flats). The tempo is marked 2:26.

B. Vx. (Bass Vocals): The bass vocal part is written in bass clef, mirroring the vocal melody.

Elec. Gtr. 2 (Electric Guitar 2): The electric guitar part is written in treble clef, featuring a melodic line with bends and a double bar line.

Elec. Gtr. 2 Tab. (Electric Guitar 2 Tablature): The guitar tablature is written in a 6-string format, corresponding to the electric guitar part.

Elec. Gtr. 3 (Electric Guitar 3): The electric guitar part is written in treble clef, featuring a melodic line with bends and a double bar line.

Elec. Gtr. 3 Tab. (Electric Guitar 3 Tablature): The guitar tablature is written in a 6-string format, corresponding to the electric guitar part.

Ac. Gtr. (Acoustic Guitar): The acoustic guitar part is written in treble clef, featuring a melodic line with bends and a double bar line.

Ac. Gtr. Tab. (Acoustic Guitar Tablature): The guitar tablature is written in a 6-string format, corresponding to the acoustic guitar part.

Kbd. 1 (Keyboard 1): The keyboard part is written in treble clef, featuring a melodic line with bends and a double bar line.

Kbd. 2 (Keyboard 2): The keyboard part is written in treble clef, featuring a melodic line with bends and a double bar line.

Org. (Organ): The organ part is written in treble clef, featuring a melodic line with bends and a double bar line.

Pno. (Piano): The piano part is written in bass clef, featuring a melodic line with bends and a double bar line.

Bs. (Bass): The bass part is written in bass clef, featuring a melodic line with bends and a double bar line.

Bs. Tab. (Bass Tablature): The bass tablature is written in a 6-string format, corresponding to the bass part.

Perc. (Percussion): The percussion part is written in a 6-string format, corresponding to the percussion part.

Dr. (Drums): The drums part is written in a 6-string format, corresponding to the drums part.

A^b E^b A^b $9us4$

Vx
 you're there all the time, all the way, yeah.

B Vx
 you're there all the time, all the way, yeah.

Elec
 Gr 2

Elec
 Gr 2
 Tab

Elec
 Gr 3

Elec
 Gr 3
 Tab

Ac
 Gr

Ac
 Gr
 Tab

(8va)

Kbd 1

Kbd 2

Org

Pno

Bx

Bx
 Tab

Perc
 Cymbal

Dr

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

Look in-to your heart, _ babe,

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 2

Org.

Pno.

Bs.

Bs. Tab.

Dr.

yeah. _

Db

3:14 Ebm

Vx. Oh_ yeah, oh you can't tell me it's not worth try - in' _

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Guitar 5 doubles

Kbd. 2

Kbd. 3

Pno.

Bs.

Bs. Tab.

Dr.

Vx. A^b E^bm A^b
 for, I can't help it, there's no - thin' I want more. Yeah, I would
 B. Vx. Yeah, I would
 Elec. Gtr. 1
 Elec. Gtr. 1 Tab.
 Elec. Gtr. 2
 Elec. Gtr. 2 Tab.
 Elec. Gtr. 3
 Elec. Gtr. 3 Tab.
 Elec. Gtr. 4
 Elec. Gtr. 4 Tab.
 Kbd. 3
 Pno.
 Bs.
 Bs. Tab.
 Dr.

The musical score is written for a band. The vocal parts (Vx. and B. Vx.) are in the key of A-flat major (three flats) and 4/4 time. The instrumental parts (three electric guitars, keyboard, piano, bass, and drums) are also in A-flat major. The electric guitars have multiple staves, with the first guitar having a solo section. The keyboard and piano parts provide harmonic support. The bass and drums provide the rhythmic foundation.

3:28

Db

Ab

Gb

Vx. fight for you, I'd lie for you, walk the wire for you, yeah I'd

B. Vx. fight for you, I'd lie for you, walk the wire for you,

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Org.

Pno.

Bs.

Bs. Tab.

Dr.

Vx. *Gbm* *3 4 7* *DbAb*
die for you. You know it's true, ev - ery - thing I

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Org.

Pno.

Bs.

Bs. Tab.

Dr.

Vx. *Ab* *Gb* *Ebm* *rit.* *Db*
do, oh, I do it for you.

Kbd. 2

Kbd. 3

Pno.

4:08

a tempo

g^bD^b

Vx. *Ev-ry-thing I do, — dar-ling,*

Elec. Gtr. 4 *fade in*

Elec. Gtr. 4 Tab.

Elec. Gtr. 5 *fade in* *sim.*

Elec. Gtr. 5 Tab.

Kbd. 3

Org. *drawbars in (mellow)*

Pno.

Bs.

Bs. Tab.

Perc. *Tambourine*

Dr.

Vx. we will see it through, we will see

Elec. Gtr. 4 *sim.*

Elec. Gtr. 4 Tab.

Elec. Gtr. 5

Elec. Gtr. 5 Tab.

Org.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

4:37

vocal continues ad lib.

it through, oh_ yeah, _____ yeah!_

drawbars out

Vx.

Elect. Gtr. 2

Elect. Gtr. 4

Elect. Gtr. 5

Ac. Gtr.

Kbd. 2

Org.

Pno.

Bs.

Perc.

Dr.

db

Vx.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Elec. Gtr. 5

Elec. Gtr. 5 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 2

Org.

Pno.

Bs.

Bs. Tab.

Dr.

The musical score is arranged in a multi-staff format. At the top, a 'db' marking is present. The instruments and their parts are as follows:

- Vx. (Vocals):** Three staves showing vocal lines with rests.
- Elec. Gtr. 2:** Treble clef staff with a sustained chord.
- Elec. Gtr. 2 Tab.:** Rhythm guitar tab for the 2nd electric guitar.
- Elec. Gtr. 4:** Treble clef staff with a sustained chord.
- Elec. Gtr. 4 Tab.:** Rhythm guitar tab for the 4th electric guitar.
- Elec. Gtr. 5:** Treble clef staff with a sustained chord.
- Elec. Gtr. 5 Tab.:** Rhythm guitar tab for the 5th electric guitar.
- Ac. Gtr. (Acoustic Guitar):** Treble clef staff with a series of chords.
- Ac. Gtr. Tab.:** Rhythm guitar tab for the acoustic guitar.
- Kbd. 2 (Keyboard 2):** Treble clef staff with a sustained chord.
- Org. (Organ):** Treble clef staff with a sustained chord.
- Pno. (Piano):** Grand staff (treble and bass clefs) with a complex melodic and harmonic part.
- Bs. (Bass):** Bass clef staff with a melodic line.
- Bs. Tab. (Bass Tab):** Bass guitar tab for the bass line.
- Dr. (Drums):** Drum staff with a complex rhythmic pattern.

G $\flat$ D $\flat$

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab

Elec. Gtr. 2

Elec. Gtr. 2 Tab

Guitar 5 doubles

Elec. Gtr. 4

Elec. Gtr. 4 Tab

Ac. Gtr.

Ac. Gtr. Tab

Kbd. 2

Org.

Pno

Bs.

Bs. Tab

Dr.

Vocal ad lib. to end

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 2

Org.

Pno.

Bs.

Bs. Tab.

Dr.

repeat last 8 bars to end

repeat last 8 bars to end

repeat last 8 bars to end

repeat last 8 bars to end

repeat last 8 bars ad lib. to end

repeat last 8 bars ad lib. to end

drums continue ad lib. to end

db

5:21

gb

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec.
Gtr. 1

Elec.
Gtr. 1
Tab.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Gtr. I) and a bass part (Bass). The guitar part is written in standard notation with a key signature of one flat (Bb) and a time signature of 4/4. The bass part is written in tablature (Tab.) with a key signature of one flat (Bb) and a time signature of 4/4. The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar staff includes a capo (Capo) and a key signature change (G#) at the beginning. The bass staff includes a key signature change (Bb) at the beginning. The music features a mix of chords, single notes, and triplets, with a prominent use of the "Sound of Silence" chord progression.

5:50

(8va)

G^b

D^b

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

9 11 13 11 9 11 7 13 15 14 14 14 13 14 14 14 14 14 14 14 16 13 15 15 14 16 14 14

The musical score for "The Wind" by Peter Dinklage is presented in a three-staff format. The top staff is for the guitar, the middle for the electric guitar, and the bottom for the guitar tablature. The key signature is B-flat major (two flats), and the time signature is 4/4. The guitar part begins with a melodic line in the treble clef, marked with an 8va (octave) and a fade. The electric guitar part follows with a similar melodic line, also marked with an 8va. The guitar tablature provides fret numbers for the guitar part, with some notes marked with an 8va. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score for 'Electric Guitar 1' and 'Electric Guitar 2' is presented in two systems. The first system, labeled 'Elec. Gtr. 1', features a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is written on a single staff, with a 'db' (D-flat) marking above the first measure and an '(8va)' (octave 8) marking above the first measure. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The second system, labeled 'Elec. Gtr. 2', features a bass clef and a key signature of three flats. The melody is written on a single staff, with a 'Gb' (G-flat) marking above the first measure. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The score is written in a standard musical notation style, with a key signature of three flats and a time signature of 4/4.

[illegible]

A note-for-note score for small professional and semi-professional groups.
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